

# STUDIO LIGHT

A MAGAZINE OF INFORMATION  
FOR THE PROFESSION



PUBLISHED BY THE  
EASTMAN KODAK COMPANY  
ROCHESTER NEW YORK

DECEMBER 1919

SEED



PLATES

Latitude in a plate is that quality which permits of more or less variation in exposure without a corresponding variation in the quality of the resulting negative. Obviously, the greater the latitude the higher the percentage of good results.

Seed 30 Plates have exceptional speed, fineness of grain and the *greatest latitude* of any portrait plate made.

*It's a Seed Plate you need.*

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

The quality of large prints on

# ARTURA CARBON BLACK

makes the selling easy. Sell one  
with every order.



Eastman Kodak Company,  
Rochester, N. Y.

*All Dealers'.*



EASTMAN PORTRAIT FILM NEGATIVE, ARTURA PRINT

*By Frank W. Schaldenbrand  
Detroit, Mich.*



# STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE • THE ARTURA BULLETIN

ESTABLISHED 1901

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No. 10

## WHY FILM SUCCEEDS

Someone said, "Nothing succeeds like success." It doesn't matter so much who said it. The important thing is that it is a fact.

When Portrait Film was placed on the market a few years ago, we were confident it would succeed. We were not betting on our ability to sell the film idea by advertising and demonstrating. They would help, to be sure, but they could only help.

We were betting on the success film had already made—the biggest success in the history of photography—motion pictures.

It was film success that would sell film.

But just here we might say that this was not a big idea conceived and executed over night. It was twenty years old, and those twenty years represented a great deal of thought and experimental work. Film for professional use was a different thing

than film for motion pictures, though fundamental principles were the same.

When Portrait Film had been perfected, that is, when we had gone as far as we could go and must put it into the hands of photographers to find what faults it might develop, we did so with the idea of correcting such faults before giving it further tests.

But film had succeeded. There were some minor faults to be corrected, but those who had tried it said, "Give us more film, we will have to find more serious faults than we have found before we will give it up."

Once we knew what they were, the little faults were overcome and film was placed in the hands of the dealers. We knew it was a success but we had to convince others. We knew the wonderful results that were being secured on film, but we had to tell and show and prove to others.

Film sales grew from month to month by leaps and bounds.

A good year's business was doubled the next and that year's business the next, until we are reaching the point where such increases can no longer be reasonably expected unless the photographers of the country begin doubling their business as well.

But even this may come about. In those days when motion pictures were pretty much straight photography, there was the firm belief in many minds that the novelty would wear off. They were only ordinary pictures that had to follow the rules and limitations of photography.

But the motion picture business had grown and a lot of reckless operators who didn't give a rap about the rules and regulations of photographic procedure, had broken into the business. Rank revolutionists to be sure, but they were backed by the producers who wouldn't have hesitated to ask for a "close up" of old Sol himself if they could have used it.

A wonderful change came over the "movies." Wonderful effects were produced, artistic beyond a question, but entirely contrary to the orthodox rules of photography. The novelty wore off but the "movies" were appreciated more than ever for the artistic note that had been introduced. They had gone ordinary photography one better and film quality had enabled them to succeed.

With the introduction of Por-

trait Film, home portraiture, which was struggling with the same problem the motion picture producers had struggled with, received a greater impetus. Portrait Film made its first big success in home portraiture.

There were not many photographers engaged in this work but their numbers grew as the work they produced came to the notice of the profession, and Film sales grew with them. And, finally, Portrait Film broke through the crust of prejudice or doubt and came into the studios of many of our most prominent workers.

The commercial photographer had taken advantage of film quality in the meantime, and had asked for other emulsions. He had found Portrait Film so superior for certain classes of work that he wanted to use film for all his work. And so we gave him Commercial and Commercial Ortho and Process Film.

We have talked a lot about film and many photographers have said this made them film users. We don't take the credit. Our demonstrators have done excellent work and have made many customers for film but they don't take the credit for more than their work. Film quality is the one thing that is responsible for film sales and film quality may be responsible for the doubling of many a photographer's business.

The sales of Eastman Profes-





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sional Film for October, 1919, were 262% *in excess* of those for October, 1918, and we thought those 1918 sales would be hard to double. They represented a big war-time portrait business. We have more than trebled them in October, 1919, so we have given up guessing. There seems to be no limit to success.



## THE EASTMAN PROFESSIONAL SCHOOL

The School has been re-enlisted. It has not been mustered into service as yet but is so soon to be that it is none too soon for those within reach of the first few towns on its route to make their plans to attend.

It has been two years since the war-time conservation of transportation facilities made it advisable to temporarily discontinue the School.

Photography has made great strides in those two years and a greater and more favorable sentiment towards portrait photography has been created. Photographing the individuals that made up our Army and Navy was a big order for the photographers of the country. It made business but it was also responsible for the favorable sentiment we speak of which means continued business.

Now is the time to show what

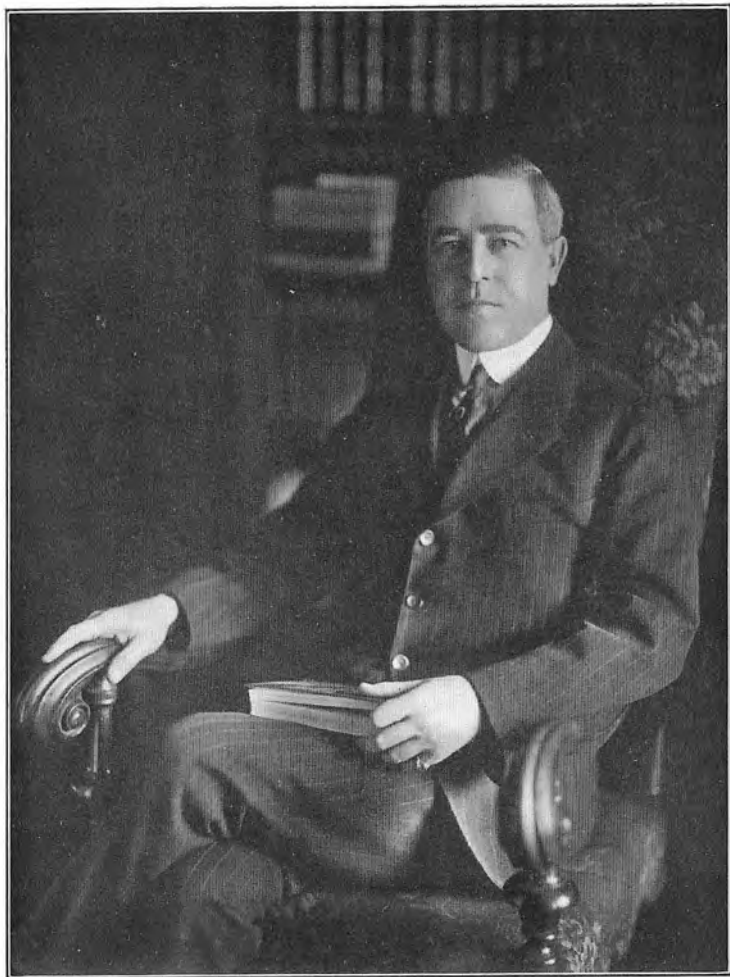
wonderfully good photographs can be made, and to convince the public that every family should have its picture history. Also to exploit photography in the great fields of industry where it is especially useful but where only the surface opportunities have been scratched.

The purpose of the Eastman Professional School is not only to teach methods of making better pictures but methods of getting business and conducting a business profitably, as well. The latter is just as important as the former, and taken together they spell success.

The new School will have, except for its management, an entirely new personnel of instructors who have been chosen, each for his special ability to do some one line of work and do it well. They will have a great many new ideas and the ability to express them clearly to others.

Great advances have been made in portrait photography and new methods of portrait lighting will be one of the School features. The very general use of Portrait Film has enabled photographers to get out of the beaten paths—to produce original but wonderfully natural effects that are startling to those who have known only plate results. It is a relief to break away from the old methods of working and to produce things that are really new. And these School demonstrations of





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lighting and negative making will be stimulating.

Industrial photography is another important branch of present day photography. The term, "Industrial Photography" is a broader one than "Commercial Photography" and is better suited to the work the so-called commercial photographer is called upon to do. A competent instructor is in charge of this work and will offer much information and suggestion and will demonstrate the most approved methods of photographing difficult subjects to the best advantage.

Printing, enlarging, reducing—every step of the various processes of reproduction will also be treated from every angle with the aim of producing the best results by the most simple and efficient methods.

And not least, by any means, will be the attention that will be given to business methods. The best photographer is not always the most successful, but he should be and can be if he masters business or has a business manager.

If we were asked what things were most essential to success in photography, we would place business ability first. Any able business man with a knowledge of salesmanship, advertising and accounting who is also a fair judge of human nature, need not know anything about photography to successfully operate a studio. He can employ those

who are expert in photographic work more easily than the expert photographer can employ a man with business ability.

The photographer must become a business man. He must manage his affairs in a business like way to be financially successful, and the sooner he gives business methods a share of attention equal to that which he gives photography the sooner will he profit. The new School will devote several lectures to business methods, and throughout its entire course the business side of photography will constantly be kept in mind.

There will be a lot of work crowded into a three day session, and to make every point of every lecture perfectly clear the talks and demonstrations will be illustrated.

There will be new features which we cannot mention at this time. We can say that they will be decidedly worth while, however—in fact the entire School will be so new that no one who can spare the time can afford to miss it. The opening School dates are given on page 22.



*Know the quality of Film  
results and you have the secret  
of the success of*

*Eastman Portrait Film*



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## DIFFICULT THINGS TO PHOTOGRAPH PAINTINGS

### PART II

Daylight is best for copying paintings, but if artificial light is used a lamp should be used on each side to give even illumination and these should be so arranged that there are no reflections. Due regard must be given to the color of artificial light when selecting a filter. Artificial lights are generally deficient in blue while the plate or film has an excess of sensitiveness to blue. Naturally then as filters for orthochromatic correction cut out more or less of the excess of blue light the correction need not be so great when an artificial light is used which emits only a fraction of the blue that is present in daylight.

The position of the camera is of great importance. The lens should be exactly in the center of the picture so that a line drawn through its axis would pass through the center of the picture and the center of the plate, otherwise the perspective will be objectionable. The plate must always be parallel with the picture and this without the use of the swing back. A lens must be used that does not distort and the flatter its field the better.

Pictures that contain a complete range of color necessitate

the use of a panchromatic plate. The Wratten Panchromatic is sensitive to all colors. The difference between an orthochromatic and a panchromatic plate is that while the former is fairly correct in its rendering of certain subjects, when used with a suitable screen, it is still much too sensitive to blues and is not at all sensitive to reds.

At first sight there may seem to be no prominent reds or blues in a picture, but they may be there as component parts of the colors you do see. In such a case you may not be able to detect a difference in a panchromatic and an orthochromatic result in the negative, but when prints from the two negatives are placed side by side you see it. There is a softness of gradation in the print from the panchromatic negative and a hardness and brokenness of masses in the print from the orthochromatic negative that makes all the difference between a good and a bad reproduction.

The Wratten K 3 Filter is undoubtedly the most generally useful as it reproduces truthfully in monochrome the relative brightness of the colors photographed. Often a K 2 Filter gives sufficient correction. On the other hand, the deep yellow G is sometimes preferable and in a few cases the red A for reproducing dark old oil paintings which generally contain deep browns and reds in which it is



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desirable to show rather more detail than is obvious to the eye at the first glance. It might be added that in using filters cemented in glass it is necessary to focus with the filter in position as it is only when the object is at a great distance that the difference in focus is inappreciable.

There is nothing peculiar in the development of the panchromatic plate. One must remember that the object is to reproduce an effect in black and white that parallels the effect in color and unless this is done, no matter how good the result, it is a failure. As a general rule under-develop rather than over-develop as complete gradation must be secured in the print. Longer or shorter development will decide the contrast, assuming, of course, that the exposure has been correct. Full details of the working of panchromatic plates and the use of filters are given in the booklet, "Color Plates and Filters for Commercial Photography," and developing instructions will be found in each box of plates.

To successfully photograph paintings one must go to some extra trouble at first, but the necessary precautions soon become second nature and satisfactory results are easily secured. It needs but the comparison between an ordinary and a panchromatic plate result to at once appreciate the wonderful advantages of color sensitiveness.

## THE MAN WHO MADE THE PICTURES

When a man has devoted twenty-eight years of his life to photography, has worked hard and made a reputation for himself and his work, we think he is entitled to display a line on his stationery: "Studio sittings by appointment only."

In the case of the particular photographer we have in mind, Mr. Frank W. Schaldenbrand, who is the subject of this sketch, that little line means a lot. To be specific, it means that if there are no appointments booked for Saturday or Wednesday or Monday or any other day that we might choose to outguess the weather man, we can put on our white ducks, run down to the lake and, if there is a favorable wind, step aboard the "Chinook" with "Skipper" Schaldenbrand and forget everything but the wind above and the water beneath.

When a man gets one of these water "bugs," business is likely to interfere with pleasure, but Mr. S. seems to have worked out a system that cuts out the interference. Just here we must let it be understood that by "bug" we mean hobby. The "Chinook" is not a bug but a very nifty little craft that is roomy enough for a few friends and some of the studio help who





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are seldom left out of these sailing parties.

A hobby is a mighty good thing if it is a recreation hobby. A man should never insist that his profession is his hobby. Business is business and recreation must be something that gives a man relief from his business. A hobby then becomes a benefit, for it makes him enjoy his work all the more for the respite it has given him.

Mr. Schaldenbrand began his photographic career with the late James Arthur of Detroit, was in business in Pittsburgh for twelve years and for the last six years has practiced home portraiture in Detroit. Portrait Film, he says, has been the real backbone of his success. Portrait Film and home portraiture, for with Portrait Film he has been able to produce such excellent work in the homes of his patrons that it has required nothing more than the work itself to advertise his business.

His work is made entirely by daylight, which we still believe is the most satisfactory way of producing perfectly natural home portraits. The use of artificial light is often more convenient and much more easily controlled, but while the results are satisfactory it is more readily seen that the effects are not those natural lightings which we find in every home.

Mr. Schaldenbrand has a studio

where sittings are made only by appointment. With his home and studio appointments he is kept as busy as he wishes to be and the business is probably as profitable as if he devoted all of his time to studio work. At any rate the plan suits him, home portraiture suits him and film suits him. And the excellent Artura prints he delivers from his film negatives suit his customers and bring a handsome price.

Our illustrations are examples of the regular run of Mr. Schaldenbrand's home portrait work. It is not spectacular and it is by no means commonplace. The lightings are perfectly natural and the prints reproduce the excellent negative quality. It is the kind of work that pleases and brings more business to the man who makes it.



*What photographers say of Portrait Film applies equally well to Commercial Ortho Film, to Commercial Film and to Process Film. Film results are different because they are better, and they are best when the subjects are most difficult.*



## PRICE CO-OPERATION

*By Edgar M. Atkins*

Mr. Atkins is of the opinion that a part, at least, of the portrait-making profession needs a jolt on a subject that affects its pocketbook. What he has to say does not concern the man who pays himself a salary and has a reasonable profit when his books are closed at the end of the year, but it may be of help to the man who works hard, who thinks he is making a profit, who finds he isn't but who doesn't know how to go about it to correct the error.

Mr. Atkins does not suggest the fixing of selling prices. He has employed a cost system in his business and has found the point below which his photographs cannot be sold at a profit. He contends that the lack of cost systems not only works a hardship on the photographer without them but on the competitor who knows his costs. He believes in healthy competition but suggests co-operation in determining minimum prices below which photographs cannot be sold at a profit.

—Editor's Note.

Now that all business is contending with actively changing conditions and the adjustments incident thereto, it is a most fitting time for the portrait-making photographic profession to arouse itself to the urgent need of better business co-operation.

While we have our national and amalgamated associations, the benefits derived from them are largely educational. We need also organizations the purpose of which should be to further the interests of the profession in a business way. Everywhere there are manufacturers' associations, business men's associations, employers' associations, for this purpose; and employees of nearly every industry are organized for the purpose of improving their working conditions and for secur-

ing a minimum pay for their work. For the same reasons, professional men, owners and managers of photographic businesses should have their local associations. The need of business co-operation is self-evident.

I shall make no attempt to enumerate the many benefits to be derived from local associations, but in every community where they do not exist, they should be immediately formed, and the moving spirit should be one of good fellowship, co-operation and mutual help. The question of a minimum price, based on costs, at which portrait photographs should be sold would be a subject which could properly be brought before such organizations.

I do not believe in hampering healthy business competition, but I do believe (and I think the profession will agree with me) that there should be a minimum price, based on costs, at which portrait photographs should be sold.

To charge a certain price (based on costs) per square inch per dozen prints, would be a business-like way of solving this question. If for individual pictures a minimum price were charged of 25c per square inch per dozen prints for 4x6's and larger sizes, then the minimum price per dozen for 4x6's would be exactly \$6.00, for 5x8's \$10.00, for 6x8's \$12.00, for 6x10's \$15.00, for 8x10's \$20.00, for 10x14's \$35.00, etc.



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The charge for prints smaller than 4x6's should increase somewhat as the size decreases. For instance, as a 3 x 4 print is one-half the size of a 4 x 6, the price per square inch should increase one-half of 25c or to 37 1/2c, making the minimum price per dozen \$4.50. If so small a size as 2x3 is made, the price should increase over the 3x4 rate to not less than \$3.25 per dozen. A liberal discount—say 50%—should be allowed on pass-port prints, postcards, and similar work on which no proof is shown. Minimum prices once determined, a rate card could be compiled and supplied which would obviate any possible confusion.

The charge for making group pictures should increase over the price for individual pictures for 4x6's say, 25c per print for each additional person more than one, for 12 or more pictures, with an increased charge per person for larger sizes and a decreased charge for smaller sizes.

The price for less than dozen lots should be, for one picture one-third of the dozen price, with one-twelfth of the dozen price added for each additional print wanted up to one-half dozen, and with one twenty-fourth of the dozen price added for each print over six up to twelve, with the result that the price for three pictures would be one-half the dozen price, and for six pictures three-fourths of the

dozen price, and with the final result that twelve pictures on this basis would amount to exactly the dozen price.

Duplicates: If you have made so good a picture that duplicates are wanted, they should be charged for in dozen lots at the regular dozen price then prevailing. If only a part of a dozen is wanted, the first print should be charged for at one-sixth of the dozen price with one-twelfth of the dozen price added for each additional print wanted up to eight, and one-sixteenth of the dozen price added for the balance up to twelve, with the result that a full dozen figured on this basis would amount to exactly the dozen price.

This whole plan of charging should be for unmounted prints. At the time of delivery, an effort should be made to sell as many suitable frames for them as possible, and for the balance of the order, the most suitable folders for those particular prints should be sold at cost plus overhead. For if the customer is given to understand that only a small charge will be made for folders, the chances are improved for selling higher priced pictures.

The charge for retouching extra negatives could also be figured on the square-inch basis, depending on the size of the print or negative, with an extra charge per person for group pictures. At 5c per square inch for re-





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touching extra negatives, the charge for single heads for 4x6's would be, practically, \$1.25.

I do not maintain that the figures I have used to illustrate with should be necessarily adhered to; but I have proposed herein an easily understood and workable plan. It is a business-like and scientific method of arriving at prices.

The successful application of this plan of necessity requires genuine co-operation through local associations, where there would be an interchange of ideas and the benefits of just criticism obtained.

[Copyright, 1919, by Edgar Mason Atkins.]



## REDUCE OVERHEAD

When the photographs you make are sold at a fairly estimated profit, the only way you can reduce the overhead is to increase the number of your orders or to increase the size of them, in either case reducing the percentage of the estimated overhead cost.

Forgetting for a moment the various ways that may be devised to increase the number of customers, we would suggest that there is a very good way of increasing the orders of the customers you now have.

When you have made several excellent portraits of a person, choose the one that has pleased

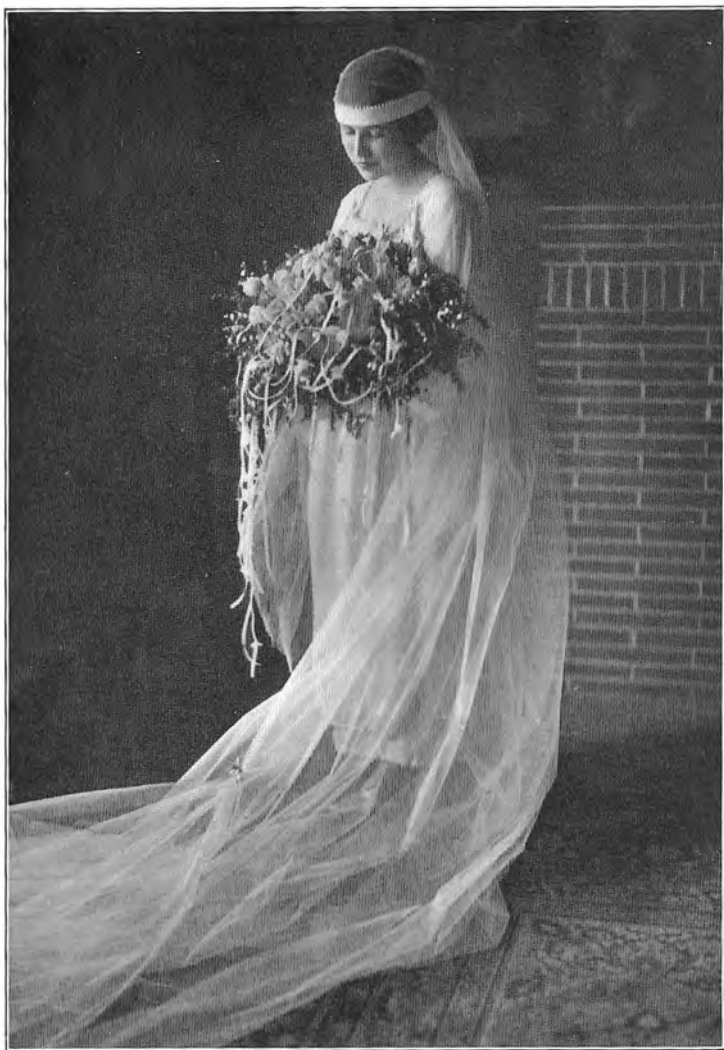
your patron particularly well and make an enlargement of fair size. At the time you deliver the order of small prints, show the larger print which you have embossed and slipped into a folder.

"No, the large print was not ordered, but we were making several large prints and as you liked this portrait and we think it is an excellent example of our work, we made the large print. If you do not care for it we would like permission to use it in our display."

If your judgment is good, however, you will make enough extra sales to materially lower your overhead. We have heard of photographers who did enough extra business in enlargements to pay the entire overhead expense of the studio. When this can be done the regular profits are materially increased, as costs are then reduced to actual labor and materials.

It is a simple matter to make enlargements and finish them the same as contact prints. If you do not have an enlarging outfit you may have practically all that is necessary to make one. We have a new edition of our booklet, "Enlarging for the Professional Photographer," and will be glad to send you a copy on request and to supply any further information that may be desired.

Put in an enlarging plant and make the sale of large prints cut down your "overhead."



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## NEWS OF THE NATIONAL ASSOCIATION

A number of the New England photographers suggested the competitive exhibition of photographs to be held at the next Convention of the P. A. of A., Chartered Association against Chartered Association, entries to be made as representing Associations and not individuals. Such a contest should draw some good exhibits.

The Trophy, valued at \$250, when won twice by any one Association, to become its permanent property.

### SUGGESTED RULES FOR GOVERNING THE COMPETITION

1. Not less than forty photographs—framed or unframed—selected from the work of twelve or more members of each competing Amalgamated (or Chartered) Asso-

ciation shall comprise the official entry of such Association.

2. Photographers whose work is chosen, must be active members of their Association, in good standing, and also active members of the P. A. of A.

3. Each photographer whose work is chosen to represent his association shall not have more than six nor less than two prints in his Association exhibit-group, and such prints must be wholly the product of the individual studio exhibiting.

4. The National Association shall assist the exhibitors in every way possible and shall guarantee impartial distribution of light and space for the exhibit-groups.

5. A Certificate of Award shall be given by the P. A. of A. to each contributor in the exhibit-group winning the Trophy.

6. The Executive Board of the P. A. of A. shall formulate such method of procedure of judging the exhibit-groups as to ensure an impartial and equitable awarding of the Trophy.

## BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1920



Albany, N. Y. . . . .	January 21, 22, 23
Syracuse, N. Y. . . . .	January 27, 28, 29
Buffalo, N. Y. . . . .	February 3, 4, 5
Cincinnati, O. . . . .	February 11, 12, 13
Cleveland, O. . . . .	February 17, 18, 19
Detroit, Mich. . . . .	February 24, 25, 26





Photographs of  
the children  
never grow up.

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*Make the appointment  
to-day.*

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The  
Smith Studio

Line cut No. 270. Price, 30 cents.

## THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first

served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. Get your order in *first*. E. K. CO.

## *System for the Studio*

System of itself doesn't increase your profits, but it does point out your losses.

A special system of bookkeeping has been devised for handling all the accounts of a studio in such a simple manner that it may be applied to a studio business of any size. It permits one to keep an accurate record of all expenses and to contrast it with volume of business and profits, making it possible to determine accurately the condition of your business at any time.

The booklet, "System for the Photographic Studio," explaining the method and giving examples of its working will be mailed on request.

### THE PRICE

Eastman Studio Cash Book, with instructions .	\$5.00
Eastman Studio Shop Tickets, per 100 . . .	.50
Eastman Studio Follow-Up Cards, per 100 . .	.75
Eastman Studio Register System, complete with oak desk case, transfer case and cards . .	6.00

**EASTMAN KODAK COMPANY**

ROCHESTER, N. Y.

*All Dealers'.*





*For tank development of film or plates*

## Eastman Steel Enameled Developing Boxes

A strong, durable and convenient box for tank development. Accommodates Portrait Film in Film Developer Hangers or Plates in Core Plate Racks.

Covers to keep out the light, and floating lids to prevent oxidation of the developer, are made of steel, coated with the same heavy acid-resisting enamel as the boxes.

A projecting rim and collar permits of the box being covered when filled with Film Hangers or Plate Racks. The boxes are light, strong and easy to handle.

### THE PRICE

	Box	Cover	Floating Lid
No. 2 —Capacity, 8, 5 x 7 films or plates . . . .	\$5.00	\$1.40	\$.90
No. 2A—Capacity, 20, 5 x 7 films or plates . . . .	6.00	1.75	.90
No. 3 —Capacity, 20, 5 x 7 or 12 8 x 10 films or plates	6.50	1.75	.90
No. 3A—Capacity, 6, 8 x 10 films or plates . . . .	5.50	1.40	.90
No. 4 —Capacity, 20, 5 x 7 or 12 7 x 11 films or plates	7.00	1.75	.90

**EASTMAN KODAK COMPANY,**

*All Dealers'.*

**ROCHESTER, N. Y.**

The difference between Eastman Tested Chemicals and those of unknown strength and purity is often the difference between success and failure. Make your chemical solutions dependable.

*Specify E. K. Co. Tested Chemicals*



EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

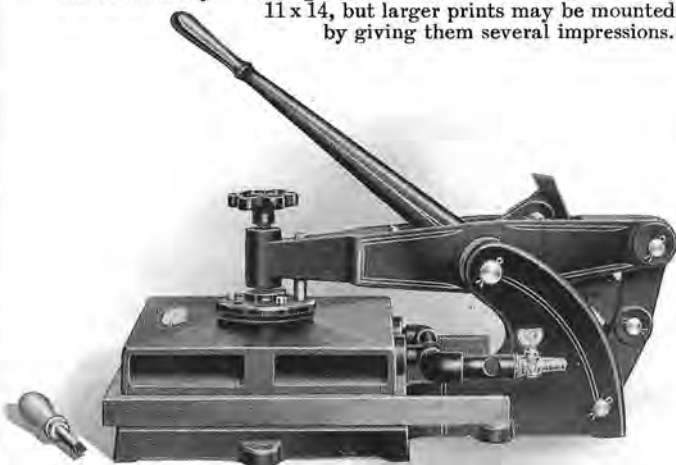
*All Dealers'.*

# THE KODAK DRY MOUNTING PRESS

Puts the practical finishing touch to a good piece of work. Dry-mounted prints retain their good appearance. You can deliver them with confidence, knowing that they will continue to look well—to stand up and advertise the thoroughness of your workmanship.

Prints may be dry-mounted to the thinnest of cards or folders without cockling. The dry-mounting tissue also protects the back of the print from moisture. Dry-mounted prints lie perfectly flat and are ready for delivery as soon as mounted.

The Kodak Dry Mounting Press is made in two sizes, 5 x 7 and 11 x 14, but larger prints may be mounted by giving them several impressions.



Kodak Dry Mounting Press,  
11 x 14

## THE PRICE

Kodak Dry Mounting Press, 5 x 7, gas heated . . . .	\$25.00
Kodak Dry Mounting Press, 11 x 14, gas heated . . . .	70.00
Kodak Dry Mounting Press, 11 x 14, electrically heated, with Electric Tacking Iron . . . . .	85.00

**EASTMAN KODAK COMPANY,**

*All Dealers'.*

**ROCHESTER, N. Y.**

Built for service



## EASTMAN METAL TRIMMERS

Are strong, accurate and convenient. They are positive in their cutting action—they stand up and give service. Made of metal, they can't warp—they always cut true.

Eastman Metal Trimmers are furnished in three sizes, with solid metal beds, ruled with white lines in one-half inch squares.

### THE PRICE

No. 10—10-inch blade and rule . .	\$15.00
No. 15—15-inch blade and rule . .	20.00
No. 20—20-inch blade and rule . .	25.00

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers'.*

# ELON

Eastman Made—Eastman Tested

You can't buy a better developer or a more economical developer at any price. We recommend it for the richness and brilliancy—the real quality of the prints it produces.

*We make it—we know it's right.*

## THE (Reduced) PRICE

1 oz. bottle . . . . .	\$ 1.20
$\frac{3}{4}$ lb. bottle . . . . .	4.65
$\frac{1}{2}$ lb. bottle . . . . .	9.15
1 lb. bottle . . . . .	18.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All Dealers'.*

*We Buy Old Negatives—  
either Portrait Film or Plates*

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